

THE MUSICAL TIMES

AND

Singing Class Circular.

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MUSIC CONTAINED IN THE PREVIOUS NUMBERS OF THE
“MUSICAL TIMES.”

No. 1.	In these delightful pleasant groves.....	Purcell
2.	Hear my prayer, O Lord.....	Winter
3.	Soon as I careless stray'd	Festa
	Hail! all hail! thou merry month of May .	Weber
4.	Thou art gone to the grave.....	Beethoven
	Hear what God the Lord	Novello
5.	Hail! smiling morn.....	Spofforth
6.	Let all men praise the Lord	Mendelssohn
	Forgive, blest shade.....	Dr. Calcott
7.	Four rounds, for three voices	
8.	Call to remembrance	Farrant
9.	Pleasures of Innocence	From the German
	Amidst the myrtles	Battishill
10.	Teach me, O Lord	Rogers
11.	Here in cool grot	Lord Mornington
12.	My God, look upon me	John Reynolds
13.	Oh, Nanny, wilt thou gang with me?	
14.	When winds breathe soft.....	Webbe
15.	Soldiers, brave and gallant be	Gastoldi
16.	All people that on earth	Tallis
18.	Sweet honey-sucking bees (1st Part).....	Wilbye

All communications of the progress of Singing Class Teaching, addressed to the Editor of the Musical Times, 69, Dean Street, Soho, or 24, Poultry, will be interesting.

NOTICE.

THE extra page of music which we have been obliged to give with the last and with the present number of the Musical Times, has naturally curtailed the space which we generally dedicate to literary matter; but it will be found that the Brief Chronicle omitted last month has been duly recorded to the present time in the following pages. Wilbye's popular madrigal, “Sweet honey-sucking bees,” is inserted in the present number, at the request of an esteemed correspond-

ent;—by extending our usual quantity by one page, we have been enabled to give the whole of the first part, and we intend to insert the second part in the number for January 1, 1846. The next number being occupied, according to our rule, by a piece of music with sacred words.

Vol. 17 of Novello's Cheap Musical Classics:
NOVELLO.

(*From the Birmingham Musical Examiner*)

“The most exalted species of composition to which science can dedicate its powers, is unquestionably that which is employed in the service of God. Whenever, therefore, a genius, so universal as Mozart's, has applied itself to writing for the Church, it is only a natural expectation that the highest fervors of his spirit, and the richest productions of his mind should appear in his work.” So said the admirable critic of the “Quarterly Musical Magazine and Review,” when in the year 1821 Mozart's Masses were published by a gentlemen, who has done more for classical music in England than any other person we know of—we allude to Mr. Vincent Novello. Since the year just mentioned, music has made rapid strides; it has been introduced into nearly every family; hence, good sterling compositions have become better known, and this knowledge has been spread wider and wider, till there is scarcely one that has not heard the name of Mozart, coupled with everything that is great and good. Increased knowledge brings with it increased demands for that which is lasting, and in consequence of this demand, the publication, under notice, together with many others of the same class, has been issued. We need only refer the reader to our last week's advertising pages for a list of them. This edition is elegantly brought out, and beautifully printed in “longway music quarto size.” It has this advantage over the folio editions (for the student), every movement is marked by the metronome. When we state that the price of the work complete is only three shillings and six-pence, we imagine very few will long remain without a copy.

BRIEF CHRONICLE OF THE PAST MONTHS.

Mozart's Mass., No. 1, and other Classical Music, has been lately performed by a promising Society at Leicester.

It is stated, that 1,300 persons were present to hear the excellent performance of the Creation, at Bristol, in the Victoria Rooms. Music is making much progress in Bristol.

It is reported, that monuments are to be erected to the memory of Bellini, at Palermo; and to Weber, at Dresden.

BIRMINGHAM.—A Musical Festival, on a very extensive scale, will be held at Birmingham, the last week in August 1846, under the direction of Mendelssohn, with whom the Committee are in communication.

WORCESTER FESTIVAL.—The collections and donations amounted together to £859 odd. The receipts will be less than the expenses by about £400: the deficiency will be made up by the stewards of the guarantee fund. The only means of continuing these interesting and old established meetings of the three choirs will be the cultivation of a good body of local choristers, a matter to which we have formerly drawn attention. It is satisfactory to hear from our correspondents that very successful beginnings towards this desired result, have been made in Gloucester, Hereford, and Worcester.

HULL SACRED HARMONIC SOCIETY.—We are glad to find, that the practice of Choral Music is reviving in Hull. This town possessed, some fifteen years since, one of the most influential societies in England. The late performance of Deborah, was highly successful, and from the excellence of the Choral band, and the crowded state of the room, it is to be hoped that Hull will again take its proper place amongst musical towns.

THE MANCHESTER PHILHARMONIC INSTITUTE gave two Concerts early in September, which were excellent as far as the performance. It is to be regretted that they were not profitable as speculations.

THE CECILIAN SOCIETY performed Alexander's Feast, on the 25th September. It is gratifying to find this society continuing its unpretending and useful career after more than fifty seasons.

MELODY AND HARMONY.—There is not a more common anomaly than that of confounding these musical terms. By most writers they are used indifferently; and all poets, without exception, consider them as synonymous expressions. But harmony is as distinct from melody, as a combination from a succession of any visible objects. Harmony is the simultaneous union of two or more concordant sounds, while melody consists of a series of sounds so selected or arranged as to be agreeable in their effect. To talk, therefore, of an *harmonious air*, or *harmonious voice*, is to apply to the things spoken of, an epithet which has no affinity to their nature. A chorus, trio, duet, or any composition in *parts*, may be harmonious, but an air or a voice can only be melodious; the first so by virtue of the appreciable and impressive arrangement of its sounds, and the second from the beauty or sweetness of its tones, merely as such.—*Musical World.*

We are glad to see that Henry Purcell is amongst the English worthies whose statues are to adorn the new Houses of Parliament.

At the Belleville Theatre, a short time since, the opera *La Gazza Ladra* was being performed, when, in one of the most pathetic scenes, some one threw on the stage the large head of a goose, which threw the audience into loud laughter. Upon silence being restored, the actor, Cotru, advanced to the front of the stage, and said " Gentlemen, if any one amongst you has lost his head, do not be uneasy at its loss, for I will restore it to you at the conclusion of the performance." —*Musical and Dramatic Review.*

THE MANCHESTER HARMONIC SOCIETY commenced their sixth season with a very successful Concert, on the 27th October. Miss Sabilla Novello and Mr. Henry Phillips were the additions to their well trained orchestra, and effective chorus.

We have great pleasure in stating that the committee of this praiseworthy society, have lately presented Mr. Thomas Bryce, their honorary secretary, with a superb gold watch and guard, as a token of their respect; he had held the office for a period of five years, ever since the commencement of the society. The annual meeting of the society has just been held, and, it seems that the season was most successful, having increased the number of subscribers from 284 to 535; and we understand that there are at present upwards of 100 names on the books, as candidates for subscribers for the ensuing season.

BANBURY.—We are glad to find the Society, whose foundation in Banbury we recorded some two seasons ago, has continued to flourish, and by the diligent practice of its members, is enabled to afford a delightful treat to their friends at their public performances. We wish them every success in their praiseworthy efforts.

HUDDERSFIELD.—It will be seen in our advertising columns that the spirited Glee Club in this town has again offered a prize for the best serious glee.

VALUE OF SINGING.—I here introduce a fact which has been suggested to me by my profession, and that is, that the exercise of the organs of the breast, by singing, continues to defend them against those diseases to which the climate and other causes expose them. The Germans are seldom afflicted with consumption; nor have I known more than one instance of spitting blood among them. This is, I believe, in part occasioned by the strength their lungs acquire by exercising them in vocal music; for this constitutes an essential branch of their education. The music master of our academy has furnished me with an observation still more in favour of this observation. He informed me that he had known several instances of persons strongly disposed to consumption, who were restored to health by the exercise of their lungs in singing.—*Dr. Rush.*

TAUNTON.—A festival on a large scale took place on the 29th and 30th of October, on the reopening of the Church of St. Mary Magdalene. The morning performances consisted of large selections from The Last Judgment by Spohr, Handel's Messiah, and Haydn's Creation. Concerts at the Assembly Room each evening. The time at which we go to press prevents our giving an account of its success.

MADRIGAL, 5 VOICES.

Sweet honey-sucking Bees.

JOHN WILBYE.

[London: J. Alfred Novello, 69, Dean Street, Soho, and *City Depôt*, 24, Poultry.]

1st Treble

2d Treble

Alto

Tenore
(or Lower)

Basso

Sweet ho - ney-sucking bees, sweet ho - ney-suck - ing bees, why do ye
Sweet ho - ney-sucking bees, sweet ho - ney-sucking bees, why do ye
Sweet ho - ney - sucking bees, sweet ho - ney - suck - ing bees, why do ye still
Sweet ho - ney - sucking bees, sweet ho - ney - suck - ing bees,
still, why do ye still, why do ye still sur - feit on ro - ses,pinks,& vi - o -
still, why do ye still, why do ye still sur - feit on ro - ses,pinks,& vi - o -
why do ye still, why do ye still, sur - feit on ro - ses,pinks,& vi - o -lets,
why do ye still, why do ye still, sur - feit on ro - ses,pinks,& vi - o -
- lets, as if the choicest nec - tar lay in..... them wherewith ye store,
- lets, as if the choicest nec - tar lay in
as if the choic-est nec - tar lay in them, wherewith ye store your cu - rious
- lets, as if the choicest nectar lay in them, wherewith ye

SWEET HONEY-SUCKING BEES.

The musical score consists of three staves of music in common time, featuring a key signature of one flat. The lyrics are integrated into the musical lines, with some words underlined to indicate stress or duration. The vocal line is continuous, with the lyrics appearing below the notes. The music includes various note values such as eighth and sixteenth notes, and rests. The vocal part starts with a melodic line and later includes a bass line.

wherewith ye store, wherewith ye store your curious ca - bi - nets. Ah! make your flight.....

them wherewith ye store your eu - - - rious ca - bi - nets. Ah! make your

ca - - - bi - nets, your cu - rious ca - - - bi - nets. Ah! make your

store your curious ca - - - bi - nets. Ah! make your flight . . .

Ah! make your flight . . . Ah! make your flight, Ah! make your flight . . . to

flight . . . to Me - li - suavia's lips. Ah! make your flight to

flight . . . Ah! make your flight . . . Ah! make your flight . . .

to Me - li - sua - - via's lips. your flight to Me - li -

. . . to Me - li - suavia's lips, Ah! make your flight . . . to

Me-li-sua-via's lips. There, there may ye re - vel

Me-li-sua-via's lips. There may ye re - vel, there may ye re - vel

There may ye re - vel, there may ye re - vel, there, there may ye re - - vel

suavia's lips. There may ye re - vel there may ye re - vel, there may ye re - - vel

Me - li - sua - via's lips. There may ye re - - vel

SWEET HONEY-SUCKING BEES.

The musical score consists of six staves of music in common time, featuring a key signature of one flat. The vocal line is accompanied by a piano or harp-like instrument. The lyrics are integrated into the musical structure, appearing below the vocal line in each staff.

in am - bro-sian cheer, where smil - ing ro - ses and sweet li - lies sit,
 in am - bro-sian cheer, where smil - ing ro - ses and sweet li - lies sit,
 there may ye
 in am - bro-sian cheer, where smil - ing ro - ses and sweet li - lies sit,

there may ye re - vel,
 there may ye re - vel,
 re - vel, there may ye re - vel in am - bro-sian cheer, where smil - ing ro - ses
 there may ye re - vel, there may ye re - vel in am - bro-sian cheer, where smil - ing ro - ses
 there may ye re - vel in am - bro-sian cheer, where smil - ing ro - ses

keep - ing their spring - tide keep - ing their spring
 keep - ing their springtide gra - ces keep - ing their spring
 and sweet li - lies sit, keep - ing their springtide gra - ces, keep - ing their spring - tide gra -
 and sweet li - lies sit, keep - ing their springtide gra - ces, keep - ing their spring - tide gra -
 and sweet li - lies sit,

SWEET HONEY-SUCKING BEES.

The musical score consists of two staves of music. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The lyrics are integrated into the music, appearing below the notes. The lyrics describe the bees keeping their springtide graces all year long.

tide gra - ces, keep - ing their springtide gra - ces all the year, keep - ing their
 tide gra - ces keep - ing their springtide gra - ces all the year, keep -
 ces all..... the year, their springtide gra - ces all the year, all the year, keep-ing their
 ces keep ing their spring - tide, springtide graces, keep-ing their springtide gra - ces
 keep-ing their spring-tide, springtide gra - ces all the year.

spring - tide gra - ces all the year.
 - ing their spring - tide gra - ces all the year.
 spring - - tide gra - ces all the year, keeping their spring tide gra -
 keeping their spring - tide gra - ces
 keeping their spring - tide gra - ces
 keep - ing their spring - tide gra - ces all the year.
 keep - ing their spring - - tide, springtide gra - ces all the year.
 - ces all the year, keep - ing their spring - tide, springtide gra - ces all the year.
 all the year, keep - ing their spring-tide gra - ces all the year.
 all the year, keep - ing their spring-tide gra - ces all the year.

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Part II.—13. Blowing Bubbles.—14. Super Flumina Babylonis.—15. Prayer.—16. Shepherd Boy.—17. The Sea.—18. Contentment.—19. Fraternity.—20. Night Song.—21. Consolation.—22. Hymn.—23. The World we have not seen.—24. Psalm XV.

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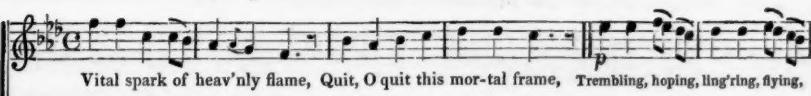
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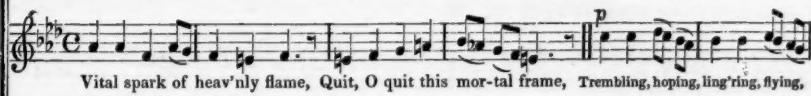
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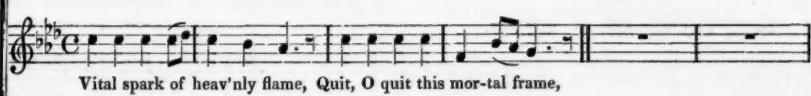
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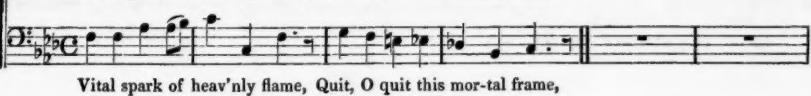
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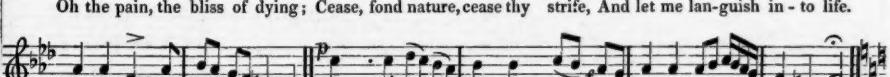
Treble.  Vital spark of heav'ly flame, Quit, O quit this mor-tal frame, Trembling, hoping, ling'ring, flying,

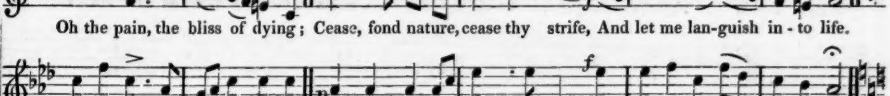
Alto, or 2d Treble.  Vital spark of heav'ly flame, Quit, O quit this mor-tal frame, Trembling, hoping, ling'ring, flying,

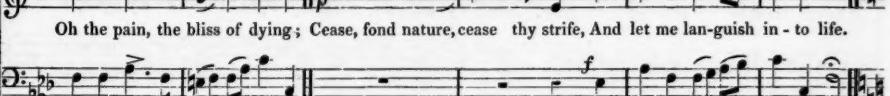
Tenor, (Soprano lower.)  Vital spark of heav'ly flame, Quit, O quit this mor-tal frame,

Bass.  Vital spark of heav'ly flame, Quit, O quit this mor-tal frame,

 Oh the pain, the bliss of dying; Cease, fond nature, cease thy strife, And let me lan-guish in - to life.

 Oh the pain, the bliss of dying; Cease, fond nature, cease thy strife, And let me lan-guish in - to life.

 Oh the pain, the bliss of dying; Cease, fond nature, cease thy strife, And let me lan-guish in - to life.

 Oh the pain, the bliss of dying; And let me lan-guish in - to life.

 Hark! they whis-per; an-gels say, they whis-per; an-gels say, Hark!

 Hark! they whis-per; an-gels say, they whis-per; an-gels say,

 Hark! they whis-per; an-gels say,

 Hark! they whis-per; an-gels say,

VITAL SPARK OF HEAVNLY FLAME.

hark! they whis-per; an - gels say, Sis - ter spi - rit, come a - way, Sis-ter spi - rit, come a - way.
 hark! they whis-per; an - gels say, Sis - ter spi - rit, come a - way, Sis-ter spi - rit, come a - way.
 hark! they whis-per; an - gels say,
 hark! they whisper; an - gels say, Sis-ter spi - rit, come a - way.

What is this absorbs me quite, Steals my sen - ses, shuts my sight, Drowns my spi - rit,
 What is this absorbs me quite, Steals my sen - ses, shuts my sight, Drowns my spi - rit,
 What is this absorbs me quite, Steals my sen - ses, shuts my sight, Drowns my spirit,
 What is this absorbs me quite, Steals my sen - ses, shuts my sight, Drowns my spirit,

draws my breath? Tell me, my soul, can this be death? Tell me, my soul, can this be death?
 draws my breath? Tell me, my soul, can this be death? Tell me, my soul, can this be death?
 draws my breath? Tell me, can this be death? Tell me, my soul, can this be death?
 draws my breath? Tell me, can this be death? Tell me, my soul, can this be death?

VITAL SPARK OF HEAV'NLY FLAME.

The world recedes, it dis - appears; Heav'n o-pens on my eyes; my ears with sounds se-ra- phic ring.
 The world re-cedes, it dis - appears; Heav'n o-pens on my eyes; my ears with sounds sera-phic ring.
 The world recedes, it dis - appears; Heav'n o-pens on my eyes; my ears with sounds sera-phic ring.
 The world recedes, it dis - appears; Heav'n o-pens on my eyes; my ears with sounds se - ra-phic ring.

Lend,lend your wings; I mount,I fly; O grave, where is thy vic - to - ry? O death,where is thy sting? O
 Lend,lend your wings; I mount,I fly; O grave, where is thy vic - to - ry? O death,where is thy sting? O
 Lend,lend your wings; I mount,I fly; O grave, where is thy vic - to - ry? O death,where is thy sting? O
 Lend,lend your wings; I mount,I fly; O grave, where is thy vic - to - ry? O death,where is thy sting? O

grave, where is thy vic - to - ry? O death,where is thy sting?Lend,lend thy wings; I mount, I fly. O
 grave, where is thy vic - to - ry? O death,where is thy sting?Lend,lend thy wings; I mount, I fly. O
 grave, where is thy vic - to - ry? O death,where is thy sting?Lend,lend thy wings; I mount, I fly. O
 grave, where is thy vic - to - ry? O death,where is thy sting?Lend,lend thy wings; I mount, I fly. O

VITAL SPARK OF HEAVNLY FLAME.

grave, where is thy vic - to - ry, thy vic - to - ry? O grave, where is thy vic - to - ry, thy vic - to - ry? O death, where is thy sting? O
grave, where is thy vic - to - ry, thy vic - to - ry? O grave, where is thy vic - to - ry, thy vic - to - ry? O death, where is thy sting? O
grave, where is thy vic - to - ry, thy vic - to - ry? O grave, where is thy vic - to - ry, thy vic - to - ry? O death, where is thy sting? O
grave, where is thy vic - to - ry, thy vic - to - ry? O grave, where is thy vic - to - ry, thy vic - to - ry? O death, where is thy sting? O

death, where is thy sting? Lend, lend thy wings; I mount, I fly; O grave, where is thy
death, where is thy sting? Lend, lend thy wings; I mount, I fly; O grave, where is thy
death, where is thy sting? Lend, lend thy wings; I mount, I fly; O grave, where is thy
death, where is thy sting? Lend, lend thy wings; I mount, I fly; O grave, where is thy

1st Time. 2d Time. Largo.
vie - to - ry, thy vic - to - ry? O death! O death! where is thy sting? O death! O death! where is thy sting?
1st Time. 2d Time. Largo.
vie - to - ry, thy vic - to - ry? O death! O death! where is thy sting? O death! O death! where is thy sting?
1st Time. 2d Time. Largo.
vie - to - ry, thy vic - to - ry? O death! O death! where is thy sting? O death! O death! where is thy sting?